

**THE
WOMEN'S INTERNATIONAL ART CLUB
"ANGLO-BELGIAN EXHIBITION"**

**GRAFTON GALLERIES
LONDON, W.**

SIXTEENTH ANNUAL EXHIBITION

February 25th to March 30th, 1915

Price Sixpence



25-20
17

By Special



Appointment.

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**THE WOMEN'S
INTERNATIONAL
ART CLUB . .**

**"ANGLO-BELGIAN
EXHIBITION" .**

The entrance money will be divided equally between the Queen's "Work for Women" Fund, and the "Belgian Relief Fund."

FEBRUARY, 1915

The Women's International Art Club
"Anglo-Belgian Exhibition"

UNDER THE PATRONAGE OF

H.R.H. PRINCESS CLEMENTINE OF BELGIUM
(Princess Napoleon)

HONORARY COUNCIL

LADY ROXBURGH, *Hon. Secretary Queen's "Work
for Women" Fund.*

HIS EXCELLENCY THE COUNT DE LALAING
Belgian Minister in England.

THE HON. SIR FRANCIS HYDE VILLIERS,
G.C.V.O., K.C.M.G., C.B., *His Majesty's Minister
at Brussels.*

MONSIEUR PAUL LAMBOTTE, *Directeur des
Beaux Arts, Brussels.*

The Women's International Art Club 1914 to 1915

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Miss A. B. ATKINSON.
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Miss E. C. WOODWARD.

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MISS GERTRUDE LEESE.

MRS. MOSCHELES.

MELLE. RONNER.

Lace Experts who kindly assisted.

MRS. HUNGERFORD POLLEN.

MRS. FRED EGERTON.

MELLE. HEETVELD.

Head of Committee in Canada

MRS. DIGNAM.

NOTICE.

THE Exhibition will open at 10 a.m. and close at 6 p.m. daily; it will be closed on Sundays.

Admission, ONE SHILLING. Season tickets (not transferable, HALF-A-CROWN.

Enquiries, regarding the purchase of any work exhibited, should be addressed to the Secretary at the Gallery.

A Deposit of twenty-five per cent. must be paid on the price of any work purchased, the balance to be paid at the close of the Exhibition.

Further proofs of any Etching or Engraving, in most cases, may be obtained on application to the Secretary, at the Gallery, if the work on the wall is marked sold.

No work may be removed before the close of the Exhibition.

The Club will deliver purchased works in London free of charge within the four miles radius; and will pay postage and registration free on small craft parcels within the United Kingdom.

Anglo-Belgian Exhibition

CATALOGUE

Part I.

**Annual Exhibition of the Works of
the Members and invited Artists**

STAIRCASE

MAUD BEDDINGTON

£ s. d.

- A. Until the day shall break

10 0 0

OCTAGONAL GALLERY

ADELINE M. FOX.

1. The House by the Sea

10 0 0

ALYS M. HANNAY

2. The Chalk Cliffs, Dieppe Harbour

15 0 0

		£	s.	d.
	BETHIA CLARKE			
3.	Under the Fig Tree	45	0	0
	ADELINE M. FOX			
4.	The Anchor Inn	8	8	0
	GERTRUDE LINDSAY			
5.	A Midsummer Night's Dream	12	12	0
	M. E. ATKINS			
6.	Flowers	12	12	0
	JANET C. FISHER			
7.	Fontainebleau	25	0	0
	AMY ATKINSON			
8.	The Blue Pool	30	0	0
9.	Red, White and Blue	12	12	0
	M. E. ATKINS			
10.	The Coming Storm	7	7	0
11.	Bembridge	10	10	0
	E. BEATRICE BLAND			
12.	Feeding the Puppies	10	10	0

£ s. d.

13. The Suburb	AMY ATKINSON	15	15	0
14. Brading Down	E. BEATRICE BLAND	15	15	0
15. A Grey Day	ISOBELLE A. DODS-WITHERS	10	10	0
16. View from Crookley	E. Q. HENRIQUES	3	3	0
17. Carcassonne	ISOBELLE A. DODS-WITHERS	10	10	0
18. Battleships near Cromarty	LAURA B. S. FIDLER	5	5	0
19. Montepulciano	ISOBELLE A. DODS-WITHERS	12	12	0
20. The Pink Shop	LAURA B. S. FIDLER	5	5	0
21. The Nursery Door	MAUD R. LOUSADA	5	5	0

22. Still Life	IRENE RYLAND	£ s. d.
		10 10 0
23. Lime Trees.	G. MARY SAVILL Vernon.	
		10 10 0
24. Under the Weeping Ash	M. FISHER PROUT	
		<i>Not for sale</i>
25. A little Cuban Lady	NORNA LABOUCHERE	
		<i>Not for sale</i>
26. The Beach	M. E. ATKINS	
		7 7 0
27. Rio dei Mendicanti, Venice	UELLINA W. A. PARKES	
		4 4 0
28. Bracken Gatherer	G. M. CURTIS	
		5 5 0
29. Sketch	CATHERINA GILES	
30. Rocks at Les Baux		7 7 0
		8 8 0
31. Lake Bracciano	E. STEWART WOOD	
		12 12 0
<i>(To be sold for the Belgian Relief Fund)</i>		

	£	s.	d.
ANNE L. FALKNER			
32. THE EVENING	21	0	0
MAUD IRELAND BUTTON			
33. The Market. Honfleur	6	6	0
JENNY MONTIGNY (Belgium)			
34. June Afternoon	6	6	0
GLADYS REYNELL (Australia)			
35. Irish Peasant Girl	5	0	0
LOUISE PICKARD			
36. Still Life	15	15	0
<i>(Half the sale to be given to the Entrance Money Funds)</i>			
MAUD IRELAND BUTTON			
37. From Bacombe Hill, Wendover	6	6	0
JENNY MONTIGNY (Belgium)			
38. In the Spring. Flanders	6	0	0
ANNE L. FALKNER			
39. The Luxemburg Gardens	21	0	0

Sculpture.

EDITH BATESON

39A. Marble Group

£ s. d.

200 0 0

LARGE GALLERY

G. M. CURTIS

40. Little School Girl of S. Fiacre

5 5 0

ISOBELLE A. DODS-WITHERS

41. On the Loing

12 12 0

ADELINE M. FOX

42. June Elms

10 0 0

E. BEATRICE BLAND

43. White Clouds

31 10 0

UELLINA W. A. PARKES

44. Moret sur Loing

4 4 0

JULIA H. CREAMER

45. Meditation

26 5 0

		£	s.	d.
46. The Listeners	LILY HOGARTH	30	0	0
47. The Goat Girl	LILY DEFRIES	42	0	0
48. Chrysanthemums	A. E. HOPE	18	18	0
49. The Dry Dock	M. E. ATKINS	15	15	0
50. Portrait	JESSIE GIBSON	<i>Not for sale</i>		
51. Artificial Lights	MAUD IRELAND BUTTON	10	10	0
52. October	MABEL LAYNG	80	0	0
53. Noon	ANNE L. FALKNER	21	0	0
54. Portrait	JESSIE GIBSON	<i>Not for sale</i>		
55. The Figure Head	MARY McCROSSAN	14	14	0

56. Ilfracombe	AGATHA C. HALL	£ s. d. 12 12 0
57. Nude	GLADYS REYNELL (Australia)	10 0 0
58. Whitehall	G. M. CURTIS	40 0 0
59. Cloud Shadows	ETHEL L. RAWLINS	15 15 0
60. Barges at Anchor	ADELINE M. FOX	12 0 0
61. Contre jour	ALICE RONNER (Belgium)	20 0 0
62. Roses		16 0 0
63. Printemps		18 0 0
64. Flower Study	ELSIE M. HENDERSON	5 5 0
	<i>(Price on application to the Secretary)</i>	
65. The Everlasting Hills	E. FOTHERGILL ROBINSON	25 0 0

£ s. d.

ETHEL WALKER

66. The Invocation

(Design for Yellow Room at 3, Sloane Court.)

IRENE RYLAND

67. Interior

25 0 0

JESSIE GIBSON

68. Girl with the Mask

Not for sale

E. Q. HENRIQUES

69. Still Life with Eggs

18 18 0

MABEL LAYNG

70. The Railway Station

60 0 0

GLADYS REYNELL (Australia)

71. Irish Peasant Girl

5 0 0

JESSIE GIBSON

72. Portrait

MAUD IRELAND BUTTON

73. Floating Wickes

15 15 0

B

£ s. d.

CLARE ATWOOD

74. Chez Madame Fournier 31 10 0
(To be sold for the benefit of British Soldiers blinded in the war)

(The late) ELIZABETH STANHOPE FORBES

75. The Woodcutter's Little Daughter

ANNE L. FALKNER

76. The Hot Day 21 0 0

RUTH HOLLINGSWORTH

77. Odette *Not for sale*

MARY McCROSSAN

78. The Wetterhorn Sunset 12 12 0

BETHIA CLARKE

79. La Marchande des Cheveux 100 0 0

JANET C. FISHER,

80. The Garden Seat 25 0 0

E. FOTHERGILL ROBINSON

81. Surmur, Burgundy 15 15 0

ESTHER BOROUGH JOHNSON

82. An Autumn Morning 50 0 0

	£	s.	d.
3. Lilies	15	15	0
MAUD IRELAND BUTTON			
84. Study for a frieze	10	10	0
ETHEL WALKER			
85. "Pentecost"			
(Cartoon for fresco-painting in Bournville School)			
M. SARGANT FLORENCE			
86. Shirburn, Oxfordshire	12	12	0
E. STEWART WOOD			
87. Child's Head	12	12	0
ETHEL WALKER			
88. Ducks			
ELSIE M. HENDERSON			
(Price on application to the Secretary)			
89. The Purple Feather	50	0	0
ESTHER BOROUGH JOHNSON			
90. Moon Rise—Sierra Nevada, Grenada	25	0	0
MARGARET MOSCHELES			

CASE I.

Crafts

ETHEL KIRKPATRICK

£ s. d.

1. Pendant.	Cloisonné Enamel and Agate	3	13	6
2. Pendant, me-not	Cloisonné Enamel. Forget.			
3. Pendant.	Cloisonné Enamel and Agate	2	12	6
4. Pendant		3	13	6
5. Pendant.	Daisy			<i>Lent</i>
6. Pendant.		2	12	6
				<i>Lent</i>

CASE II.

E. C. WOODWARD

1. Hanging Lamp		3	3	0
2. Pair of Small Candlesticks	<i>Pair</i>		18	0

ISABEL HOPE

3. Silver Bowl with gold inlaid handles		3	15	0
4. Silver Cream Jug		3	10	0

5. Crucifix

E. C. WOODWARD

10 10 0

CASE III.

ETHEL VIRTUE

£ s. d.

1. Emerald and Pearl Gold Brooch	12	12	0
2. Fire Opal and Pearl Gold Pendant	4	4	0
3. Tourmaline, Topaz, Amethyst and Jacinth Gold and Silver Cross.	8	0	0
4. Star Ruby and Sapphire Pendant	3	0	0
5. Amethyst and Jacinth Brooch	3	0	0
6. Pink Tourmaline and Aquamarine Brooch	3	10	0
7. Aquamarine and Ruby Pendant with Enamel	4	4	0
8. Emerald Matrix, Aquamarine and Rose Diamond Gold and Silver Cross	9	9	0
9. Chrysoprase, Emerald, Pearl and Rose Diamond Gold Pendant	3	16	0
10. Moonstone Brooch	1	1	0
11. Emerald Matrix and Pearl Gold Brooch	5	5	0
12. Aquamarine and Moonstone Long Chain	5	5	0
13. Sapphire and Moonstone Chain	2	10	0
14. Mother-o'-Pearl Silver Box	1	0	0
15. Mother-o'-Pearl Silver Box	1	0	0
16. Mother-o'-Pearl Silver Box	1	0	0
17. Mother-o'-Pearl Silver Box	1	2	6

CENTRE GALLERY

91. Wharfedale	KATS COOPER	£	s.	d.
92. The Mill.		3	10	0
		3	3	0
93. Evelyn	M. M. SANKEY			
		4	4	0
	GERTRUDE T. FULLER-MAITLAND			
94. A Place in the Sun		5	5	0
	ELLEN G. HILL.			
95. Portrait.	The late Mr. Edwin Hill			
96. Noon	GERTRUDE LEESE			
		12	12	0
	ETHEL WALKER			
97. Rough Weather		10	10	0
	GERTRUDE T. FULLER-MAITLAND			
98. Calais Harbour		5	5	0
99. MOONSHINE	GERTRUDE LINDSAY			
		5	5	0

	£	s.	d.
KATS COOPER			
100. A June Mist	5	5	0
HARIET FORD			
101. Market Square, Segovia	3	3	0
EDITH M. LISTER			
102. The Mill House	6	6	0
103. Evening after rain—Wales	5	5	0
BERTHA E. HARLEY			
104. A Cashmir Dunga	5	5	0
105. Early morning on the Hooghly	5	5	0
ELISE THOMPSON			
106. Corfe Castle	5	0	0
E. A. HOPE			
107. The Mills of Meaux	10	10	0
JANET C. FISHER			
108. Granite Workers, near Baveno	4	4	0
109. A little Restaurant	4	4	0
M. DE LISLE BURNS			
110. An Apartment House, Philadelphia	15	15	0
111. Rue Jocelin	10	10	0

	MARIAN ROBINSON	£	s.	d.
112.	Copper Shop, Tivoli	4	4	0
	EDITH BATESON			
113.	Fylingdales	3	3	0
	ETHEL HORSFALL ERTZ			
114.	Rhododendron Walk	11	11	0
	EDITH BATESON			
115.	Oliver's Battery	4	4	0
	MARIAN ROBINSON			
116.	A Corner of the Market, Normandy	3	3	0
	EDITH BATESON			
117.	The Haymakers	4	4	0
	JANET PROCTER			
118.	The Tagus	3	13	6
119.	The Edge of the Wood	7	7	0
	LAURA KNIGHT			
120.	Tying a Bow	22	10	0
121.	Boys Swimming	105	0	0
122.	Bath Time	26	5	0

E. A. HOPE

£ s. d.

123. Gateway at Laon

10 10 0

AMY ATKINSON

124. Le Rocher de Justice

5 5 0

UELLINA W. A. PARKES

125. Walberswick

3 3 0

EDITH A. LISTER

126. Autumn Morning

7 7 0

JULIA H. CREAMER

127. An Interior

10 10 0

128. Tuning

10 10 0

MAUDE GUTTERES

129. The Irish Road

4 4 0

JULIA H. CREAMER

130. Evening

10 10 0

131. Tired

10 10 0

132. Confidences

15 15 0

FRANCES D. LITTLE

133. Stare Miasto, Warsaw

5 5 0

(To be sold for Polish Relief Fund.)

	NORNA LABOUCHERE	£ s. d.
134. North Tyne		8 8 0
	ETHEL K. BURGESS	
135. A Quiet Hour		3 3 0
	M. V. WHEELHOUSE	
136. Florence Nightingale as a Child		5 5 0
	MABEL LAYNG	
137. Scaffolding—Piccadilly		6 6 0
	MARGARET HUMPHREYS	
138. The Disciple		<i>Not for sale</i>
	M. V. WHEELHOUSE	
139. Tommy Tregennis and his Mother		5 5 0
140. The Lady of the Lamp		5 5 0
	MABEL LAYNG	
141. "Early Special"		6 6 0
	MARY CREIGHTON	
142. Girl in Furs		2 2 0
143. Morning		2 2 0

	£	s.	d.
E. A. HOPE			
144. Gateway at Laon	10	10	0
HESTER FROOD			
145. Roman Bridge, Cordova	1	14	6
ELSIE HENDERSON			
146. Study of a Leopard	2	2	0
GERTRUDE KEELING			
147. On Loch Erriboll	1	7	6
MARY CREIGHTON			
148. Study	2	2	0
ELSIE HENDERSON			
149. Study of Leopard	2	2	0
HESTER FROOD.			
151. Farmyard near Caen	1	4	0
ELSIE M. HENDERSON			
152. Study of a Leopard	2	2	0
MARY CREIGHTON			
153. The Fountain—Hampton Court	2	2	0

E. A. HOPE

154. The Tower, Furnes 5 5 0

GERTRUDE KEELING

155. In Ventimiglia 1 5 0
 156. Old Banners in Henry VIIth Chapel,
 Westminster 3 3 0

ELSIE DRUCE

157. Fir Trees 1 10 0
 158. " 1914 " 1 10 0

MARY HEADLAM

159. A Garden 4 4 0
 160. " The Old House " 5 5 0
 161. Wild Roses on the River Cam 4 4 0
 162. " The Victoria Tower, Westminster " 4 4 0

ELSIE M. HENDERSON

163. Kensington Gardens 2 2 0

E. WOODROFFE-HICKS

164. Souvenir de Venice 5 5 0

JANET PROCTER

165. Spanish Peasant Woman 3 13 6

£ s. d.

WYN GEORGE

166. L'Enfant Sauvage

3 3 0

167. Ergoza

5 5 0

M. SARGAENT FLORENCE

168. Fan. Subject from Rossetti's Sonnet,
"House of Life"

26 10 0

WYN GEORGE

169. Mechant Said

5 5 0

170. Femme Arabe (Spinning)

6 6 0

171. Le Kohl

3 3 0

172. Laadj et Said

3 3 0

EDITH B. DAWSON

173. Siberian Crab Apples

2 12 6

ETHEL WALKER

174. Drawing

6 6 0

175. Nude Study

6 6 0

ETHEL K. BURGESS

176. A Fairy Tale

3 3 0

177. "O Mistress mine where are you roaming"

3 3 0

178. Fire and Snow

3 3 0

ETHEL KIRKPATRICK

179. Edinburgh Castle

4 4 0

M. V. WHEELHOUSE

180. Stanley House, Chelsea

10 10 0

(Resident Staff Officers' Quarters, 2nd London General Hospital.)

EDITH B. DAWSON

181. By the Sussex Downs

2 12 6

182. Seabolly on the Suffolk Coast

3 0 0

M. DE LISLE BURNS

83. "Gate of Honour, Caius College"

10 10 0

184. Bedouin

AMY ATKINSON

5 5 0

NORNA LABOUCHERE

185. Castle Rising Staircase

10 10 0

ETHEL KIRKPATRICK

186. Lugano Lights

3 3 0

G. M. COLLCUTT

187. A Sussex Windmill

6 6 0

AMY ATKINSON

188. Hills of Provence	5	5	0
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GRACE ROGERS

189. Late Winter	7	7	0
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MURIEL FEWSTER

190. The Moors, Goathland	5	5	0
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191. Richmond from the Terrace	<i>Not for sale</i>		
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ANNE L. FALKNER

192. The Plough	5	5	0
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M. DE LISLE BURNS

193. Wood Stacks	5	5	0
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MURIEL FEWSTER

194. Whitby	6	6	0
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G. M. COLLCUTT

195. Old houses in Rye	4	4	0
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196. The Quay	6	6	0
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GRACE ROGERS

197. A Cornish Harbour	3	3	0
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		£	s.	d.
	MARY McCROSSAN			
198.	Ascent to San Miniato, Florence	6	6	0
	MABEL LAYNG			
199.	The Fruit Stall	12	12	0
	NORNA LABOUCHERE			
200.	Northumberland Garden	8	8	0
	GRACE ROGERS			
201.	The Thames at Shadwell	3	0	0
	MARY McCROSSAN			
202.	Flower Study	6	6	0
	GRACE ROGERS			
203.	Old Cottages, Chenies, Bucks.	7	7	0
	MARY McCROSSAN			
204.	Sketch for Fishermen of Chioggia	7	7	0
	G. M. COLLCUTT			
205.	A Waterway in Bruges	4	4	0
206.	A Belgian Gable	4	4	0

	£	s.	d.
M. DE LISLE BURNS			
207. "Dayamanda"	5	5	0
BEATRICE BLAND			
208. View of Ryde	5	5	0
F. D. LITTLE			
209. Polish Women in a Church	4	4	0
(To be sold for Polish Relief Fund)			
G. M. CURTIS			
210. Sweet Shop, Volendam	3	3	0
MARGARET HUMPHRIES			
211. Church, Montreuil	4	4	0
EDITH BATESON			
212. Sea Mist	3	3	0
ANNE L. FALKNER			
213. Spring, Petit Andely	5	5	0
E. O. BAILEY			
214. Stilled Waters			
ARABELLA RANKIN			
215. Sledging	5	5	0
	c		

		£	s.	d.
	EDITH BATESON			
216. The Wayfoot		3	3	0
	ANNE L. FALKNER			
217. Boulevard Mont Parnasse		3	3	0
	J. MONTIGNY (Belgium)			
218. Anemones		6	6	0
	FRANCES D. LITTLE			
219. On the Baltic Shore		5	5	0
	(To be sold for the Polish Relief Fund)			
	JULIA CREAMER			
220. June		10	10	0
	GENEVIÈVE WATSON			
221. A Corner of a "Grande Place"		3	3	0
	M. O. HURST			
222. The Pathway		10	10	0
	M. SANKEY			
223. Lilies		21	0	0
	ARABELLA RANKIN			
224. Poster design		3	3	0

		£	s.	d.
	ANNE L. FALKNER			
225.	Chateau Gaillard	3	3	0
	GENEVIÈVE WATSON			
226.	A FEW ANEMONES	3	3	0
	HELEN INNES			
227.	Tulips	5	5	0
228.	Hawthorn	5	5	0
	HILDA FAIRBAIRN			
229.	"Puck"	3	3	0
	MARIE JULES DESTREE (Belgium)			
229A.	Primitifs Italiens	each	1	0 0
229B.	Pèlerinage en Brabant		4	0 0

Crafts

CASE IV.

£ s. d.

- | | | |
|-------------------------------------|----------------------------------|---------|
| | JESSIE BAYES | |
| 1. Manuscript. | Prayers for the Feast | |
| Days | | 12 12 0 |
| | Alice S. KINKEAD | |
| 2. Pendant. | Cloisonné Enamel. | |
| | Speedwell Design with Moonstones | 8 8 0 |
| | Isabel HOPE | |
| 3. Necklace | | 13 2 6 |
| | Alice S. KINKEAD | |
| 4. Blister Pearl and Crystal Brooch | | 16 6 |
| | E. C. WOODWARD | |
| 5. Spoon. | Dolphin | 1 11 6 |
| | Jessie BAYES | |
| 6. Manuscript. | The Lady of Shalott | 42 0 0 |
| | E. C. WOODWARD | |
| 7. Spoon. | Angel | 1 11 6 |

£ s. d.

ALICE S. KINKEAD

8. Scarf Ring

1 10 0

E. C. WOODWARD

9. Spoon. St. Martin

1 11 6

ALICE S. KINKEAD

10. Moonstone and Amethyst Pendant

3 3 0

11. Fire Opal Pendant

Lent

12. Moonstone and Tourmaline Pendant

4 4 0

E. C. WOODWARD

13. Moonstone Necklace

6 6 0

ALICE S. KINKEAD

14. Blister Pearl and Amethyst Pendant

1 10 0

ALCOVE

£ s. d.

MADAME GHYSBRECHT (Belgium)

230A. Nappe.

*Lent by Mr. Ghysbrecht**not for sale*

MELLE. DELSTANCHE (Belgium)

230B. Guirlande de Fleurs

4 4 0

MADAME GHYSBRECHT (Belgium)

230C. Paravent

5 5 0

230D. Fleurs et Fruits.

Lent by Madame Destrée

LENA PELICHOWSKI (Poland)

230E. Paravent

36 15 0

FLORENCE NEWMAN, A.R.M.S.

231. Eileen (Coloured Wax)

10 10 0

GEORGINA DE LISLE

- 231A. "Richard and Godfrey," sons of
De T. G. de Lisle, Esq.

MADAME SAND-DESTRÉE (Belgium)

232. Portrait

JEANNE DE CALONNE (Belgium)

233. Ferme Ardennaise (Belgique) 8 0 0

MILDRED BENNETT

234. Embroidered Panel 6 6 0

AGATHA HALL

235. Still Life 8 8 0

LONG GALLERY

CLAIRE FONTANA (Belgium)

236. Tulipes	£ s. d.
237. Marguerites et Violettes	3 13 6
238. Tulipes	3 13 6

MAUD IRELAND BUTTON

239. The Ferry, Kew	* 6 6 0
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ETHEL Q. HENRIQUES

240. Lavender	18 18 0
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MARY McCROSSAN

241. Sunday Evening	15 15 0
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ISOBELLE A. DODS-WITHERS

242. Maisons Suspendues	3 3 0
243. El puente de Diable	3 3 0

LENA PILICHOWSKI (Poland)

244. Printemps	26 5 0
245. Joie de Vivre	78 15 0
246. Nymphes au bord de l'eau	31 10 0

	£	s.	d.
ETHEL MARTIN			
247. On the Stairs	8	8	0
IDA LEES			
248. The Tugboat	10	10	0
J. MONTIGNY (Belgium)			
249. Mother and Child	31	10	0
IRENE RYLAND			
250. Tulips	15	0	0
E. L. GABELL SMITH			
251. Early Spring at the Rocks, Uckfield	40	0	0
MARY CREIGHTON			
252. The Wedding Feast at Cana			
MARY McCROSSAN			
253. Marigolds	6	6	0
LOUISE PICKARD			
254. A Nursery Picture	15	15	0
<i>(Half the sale to be given to the Entrance Money Funds.)</i>			
GLADYS REYNELL (Australia)			
255. In the Cottage Garden	10	0	0

MARY McCROSSAN

256. The Yellow Sail, Murano

21 0 0

FLORENCE SMALL

257. At the foot of the Stairs

84 0 0

RUTH HOLLINGSWORTH

258. The Hay Ricks

21 0 0

NORNA LABOUCHERE

259. Anemones

25 0 0

K. TEMPLE BIRD

260. A Brook Green Interior

15 0 0

AIMÉE MUSPRATT

261. At Lessons

10 0 0

Sculpture

£ s. d.

SYLVIA FENNELL

262. Small Bronze

15 15 0

Glazed Pottery**IN THE CENTRE GALLERY**

PHOEBE STABLER

263. Old Peasant Woman

2 12 6

264. Old Peasant Man

2 12 6

265. "Sleep"

1 1 0

266. Baby's Head (*painted terra cotta*)

2 2 0

267. Boy with Swag

1 1 0

268. Girl with Flowers

1 1 0

Part II.

LOAN COLLECTION OF LACE

MRS. HUNGERFORD POLLEN has kindly promised to give a short address on lace, illustrated by the specimens in the Exhibition, every Monday and Thursday afternoon at 3 o'clock.

LADY EGERTON will be pleased to speak on the Technical side of Lace on Wednesday afternoons at 3 o'clock.

A large number of specimens of Belgian lace are on sale for the benefit of the Belgians.

LARGE GALLERY.

Belgian Lace.

CASE I.

1. Scarf. Point de Flandre

Lent by Société "*Les Arts de la femme.*"

£ s. d.
105 0 0

£ s. d.

2. Collar. Brussels Point Lace

7 0 0

Lent by Melle. Irene Olszouska.

- 3 to 7. Butterflies. Point à l'aiguille

4/-, 4/-, 4/-, 2/6, 2/-

Lent by Société "Les Arts de la femme."

8. Collar. Point de Venise

Lent by Mrs. Insole.

9. Collar. Grammont Spindle

2 3 0

Lent by Société "Les Arts de la femme."

10. Collar. Point de Venise

3 4 6

Lent by Melle. Irene Olszouska.

11. Border

- 12 & 13. Butterflies

1/- and 1/3

14. Scarf. Mechlin Spindle

73 0 0

15. Cot Cover. Point de Flandre

20 10 0

Nos. 12 to 15 all lent by Société "Les Arts de la femme."

16. Collar. Venetian

Lent by Mrs. Insole.

	£	s.	d.
17. Stocking Fronts. Grammont Spindle	1	1	6
18. Table Centre. Grammont Spindle	3	0	0
19. Shoes. Grammont Spindle	2	3	0
20. Fan. Grammont Spindle	3	4	6
21. Collar. Point de Venise	8	12	0

Nos. 17 to 21 all lent by Societ  "Les Arts de la femme."

22. Collar

Lent by

23. Table Cloth. Venetian 20 10 0

24. Lace Frame. Binche 2 16 0

Lent by Monsieur Jacque.

25. Border. 98 cent. 21 10 0

Lent by Gosse Fr res.

26.

27. Cushion. Point de Flandres 4 0 0

Lent by Gosse Fr res.

28. Square

29 0 0

Lent by Monsieur Jacque.

	£	s.	d.
29. Collar. Point à l'aiguille Bruxelles	9	0	0
<i>Lent by Melle. Irene d'Alsowska.</i>			
30. Black Fichu			
<i>Lent by Mrs. Insole.</i>			
31. Collar. Point de Bruxelles	3	5	0
<i>Lent by Melle. Irene d'Alsowska.</i>			
32. Cushion. Spanish Flanders Point	1	15	0
<i>Lent by Gosse Frères.</i>			
33. Pair Lace Slippers			
<i>Lent by Mrs. Insole.</i>			
34. Binche. 7 metres.	per yard	1	15 0
<i>Lent by Monsieur Jacque.</i>			
35. Cushion. Point de Venise	25	16	0
<i>Lent by Gosse Frères.</i>			

CENTRE GALLERY.

£ s. d.

CASE II.

1. Flounce. Flemish lace. Bobbin made,
18th Century

Lent by Mrs. Fred Egerton.

2. Fan. Old Italian bobbin-made gold and
white lace, with modern Venetian sticks,
about 1700 A.D.

3. Valenciennes

2 0 0

4. Valenciennes

2 10 0

5. Valenciennes

2 0 0

6. Mechlin border. 1 metre 44c.

6 0 0

7. Point à l'aiguille Bruxelles. 27c.

1 15 0

3 to 7 *Lent by Mme. Moons.*

8. Scarf. Applied Devonshire lace. Pillow
made

10 0 0

Lent by Miss Jacobs,

9. Flounce. Devonshire lace, made in 1840
by the same workers who made Queen
Victoria's wedding dress, the Roses were
probably left over from the Queen's
order

£ s. d.

Lent by Mrs. Franklin.

- | | | |
|----------------------------|---|------|
| 10. Mechlin | 8 | 0 |
| 11. Mechlin | 8 | 0 |
| 12. Mechlin. 3 metres 26c. | 8 | 14 0 |
- 10 to 12 *Lent by Mme. Moons.*

13. Devonshire mittens made 1st half 19th
Century
- Lent by Miss R. Magnay.*

- | | | |
|-------------|----|------|
| 14. Mechlin | 12 | 18 0 |
|-------------|----|------|

CASE III.

**From Mrs. HUNGERFORD POLLEN'S Historical
Collection of Lace and Lace Books.**

1. Border of Lacis with twisted mesh called Buratto, worked in darning stitch with men and animals.
Italian, 15th Century.
2. COVER OF TELA TIRATA or drawn Linen work, a man in armour with helmet and archaic beasts and birds.
Italian, 14th Century.
3. Portion of a LECTERN COVER worked with the story of St. Francis and other saints.
Italian, 15th Century.
4. Tablecover of Lacis worked in linen stitch with scrolls, leaves and cartouches of foliated shields with the Lion of Scotland, all outlined with gold thread, which is also introduced into the bobbin-made edging. Believed to have been the work of Mary Queen of Scots.
16th Century.
5. Border of needlepoint called punto in aria; the design of scrolling and continuous floral stems is arranged to form points alternately of carnations and hyacinths. Stags, hounds, peacocks etc., are introduced. This piece was probably made for a Visconti wedding as the Visconti crest, a crowned serpent, and true lovers knots, appear. All animals have the characteristic tiny beads for eyes.
Italian, 16th Century.
6. Pointed Border of punto in aria; design obviously oriental; the scrolls end in iris, hyacinths and roses, bees and butterflies are introduced. A photo is appended to show the condition of this beautiful piece when rescued.
Venetian, 16th Century.

7. Cloth with insertions and border at each end of punto in aria ; the insertion has fantastic winged and tailed creatures supporting vases of flowers ; the border has a figure in each point, either a lady with two birds or a Siren ; all the figures, birds etc., have tiny black beads for eyes.
Venetian, 16th Century.
8. Border of punto in aria. The design of scrolls and interlacing bands, ending in floriated points, is Persian in character. A photo appended to show the condition before restoration.
Venetian, 16th Century.
9. Border of punto in aria. Design similar to the two last named. Observe that a portion of the lace is left in the state caused by the change of fashion to straight edge lace at the end of 17th Century.
10. Border of needlepoint called punto in aria. Birds and serpents are introduced and tiny beads mark the eyes. The edge of fine needlepoint. Italian, 16th Century.
11. Paten cover of needlepoint, centre is the pelican feeding her young. The scrolls ending in flowers typical of early Venetian work. Venice, 16th Century.
12. Specimen of Spanish point, called caterpillar point. Foundation partly of bobbin made tape, with raised work of many different kinds, some resemble caterpillars.
17th Century.
13. Specimen of needle point called Transition Lace ; this lace is the link between the laces and linen Laces, and the celebrated punto in aria, the first lace to be made entirely without foundation. The specimen shown is on linen but only a very few threads remain as a lattice background to the design. Italian, 16th Century.

14. Border of Transition Lace. Three narrow bands and occasional threads of linen are left as background; the acorns and other objects, the waved line and the pointed edge are entirely worked in punto in aria.
Italian, 16th Century.
15. Cape of finest needlepoint called Point de Venise. *Lent by The Lady Arundell of Wardour.*
Italian, 17th Century.
16. One Rabat of needlepoint on original lawn foundation.
French, 17th Century.
17. Flounce of delicate needlepoint called Rose point or Point de Venise. Design of scrolls terminating in conventional leaves and flowers with occasional raised work.
Italian, 17th Century.
- 18 & 19. Two Panels of Rose point; design of splendid scrolls, conventional foliage and fine double brides picotées.
Venetian, 17th Century.
20. FLOUNCE of needlepoint called Point de France; conventional flowers and scrolls are varied by semi-architectural features—characteristic of this lace first made in France by Venetian workers about 1665.
21. A long collar, Venetian Rose point, of very fine work, with Stomacher of the same.
17th Century.
22. Border of Spanish Point. Bobbin-made tape is used, and many kinds of raised stitches to form an elaborate and rather heavy design.
17th Century.

23. End of a Jewish Talith or Scarf used for carrying the Scriptures, worked in needlepoint with silk.
Venetian, 17th Century.
24. Paten cover of Reticello called Transition Lace; the few threads of linen form a lattice background; the edge and rest of the piece are entirely worked by the needle in punto in aria. Subject, St. Peter with the Bible in his right hand and the Keys in his left.
Italian, 17th Century.
25. Paten cover of needlepoint. Graceful scrolls and flowers with raised work surrounding the letters I.H.S.
Venetian, 17th Century.
26. Two pairs Bottières of needlepoint.
17th Century.
27. A lady's camisa or shirt of handspun linen; back and front are in one piece with opening for the head which is worked in punto in aria. The seams are joined with insertions of ivory point, and the sleeves have oblique insertions of reticello.
Italian, 16th Century.
28. Sleeve of a lady's camisa or shirt of handspun linen with cutwork—the cuff trimmed with bobbin lace.
Italian, 17th Century.
29. Ornament for an Alb of needlepoint called punto in aria. The Madonna, crowned and in a robe sprinkled with stars, is seated on clouds; the three persons of the Trinity are above. Their robes have borders of ivory stitch, and are worked apart from the figures. Small beads are added to the eyes.
Italian, 16th Century.
30. Two lengths very fine Flat point. *Lent by the Lady Arundell of Wardour.*
English, Early 17th Century.

31. Border of very fine needlepoint design of scrolls and flowers.
Venetian, 17th Century.
32. Specimen of Reticello design; ivory stitch is introduced and also forms the edge.
Venetian, 16th Century.
33. Border of fine needlepoint called rose point, design of scrolls and conventional flowers.
Venetian, 17th Century.
34. Child's cap, embroidered muslin with crown of Mechlin lace.
Brussels, 19th Century.
35. Child's cap, embroidered on net.
Brussels, 19th Century.
36. Child's cap of fine Brussels lace on vrai reseau.
Brussels, 19th Century.
37. Child's cap and shirt, trimmed Mechlin lace. The cap has a crown of Hollie point.
17th Century.
38. Child's cap of drawn and worked muslin.
Dinant, 19th Century.
39. Child's cap with bobbin-made sprigs appliqué on net.
Honiton, 19th Century.
40. Child's cap of darned lace.
Limerick, 19th Century.
41. Child's cap, cambric, with needlepoint crown and edging of Flemish lace.
English, 18th Century.

BOOKS.

42. VECCELLIO, Cesare. *Habiti.* Venice, 1590.
43. FABRI. *Diversarum Nationem.* Padoua, 1593.
44. PAGANI, Matthio. Venice, 1550.
45. PARASOLE.
46. VINCIOLO, F. *Les Singuliers.* à Lyon, 1603.
47. Specimens of needlepoint called Point de Neige,
Venice, 17th Century.

CASE IV.

48. Flounce of Bobbin Lace with beautiful design of Birds.
Genoese, 16th Century.
49. Flounce of Bobbin Lace; renaissance design.
Milanese, 17th Century.
50. Flounce of Bobbin Lace; beautiful design of scrolls and flowers.
Milanese, 16th Century.
51. Panel of bobbin-made lace of very fine design.
Flanders, about 1650.
52. Flounce of bobbin-made lace; a continuous graceful scroll
forms the pattern. Numerous small animals are introduced.
Flanders, about 1650.

53. Scarf of darned work on net. English, 19th Century.
54. FLOUNCE of bobbin-made lace of splendid renaissance design.
Flanders, about 1650.
55. BORDER of Bobbin Lace with story of St. Benedict.
Abruzzi, 17th Century.
56. LAPPET and several borders of very fine bobbin-made lace
called Point d'Angleterre. Brussels, 18th Century.
57. Five Cap-Fronts of bobbin-made lace; design of scrolls,
birds, the tree of life, etc. Flanders, 17th Century.
58. Lappets and borders of Valenciennes and Mechlin lace.
19th Century.
59. Specimens of early needlepoint lace made in France.
Alençon, 17th Century.
60. Panel of Bobbin Lace with arms of the Brazza family.
Milanese, 17th Century.
61. Lappet, dress trimming and three specimens of bobbin-made
lace called Honiton point. English, 19th Century.
62. Flounce of bobbin-made lace; design of canopies and vases
of flowers, and beautiful waved edge.
Flanders, date about 1720.
63. LONG COLLAR dress trimming and cuffs of fine modern
needlepoint called Point de Gaze. Brussels, 19th Century.

64. Lappet of finest needlepoint called Point d'Alençon; design of delicate wavy stems and tiny flowers. French, 18th Century.

65. Lappet of needlepoint called Point d'Argentan; the ground of hexagonal reseaux is worked over in buttonhole stitch—characteristic of this lace; design of small bunches of flowers. A photo is appended to show the portrait of Queen Marie Antoinette with dress trimmed with this lace.
French, 18th Century.

66. Lappet of needlepoint called Point de Gaze on account of the extreme delicacy of the reseau forming the ground.
Brussels, 19th Century.

67. Three specimens of needlepoint of great rarity called Venice point à reseau.
Venice, 17th Century.

68. Needlepoint lace with design of hunting scenes, called Dentelle de Chasse.
Alençon, 17th Century.

69. Cape of bobbin-made lace, design of vases of flowers.
Flanders, about 1720.

70. Specimen of bobbin-made lace called Point d'Angleterre; design of birds and flowers.
Brussels, 18th Century.

71. Specimen of needlepoint called Point d'Argentan; the hexagonal reseau is worked over with buttonhole stitch; beautiful waved edge with small flowers and leaves.
French, 17th Century.

72. Specimen of drawn and worked muslin, more than thirty different stitches.
Dinant, 18th Century.

CASE V. **Lent by LADY WATSON.**

1. Flounce. Bobbin made. 18th Century
2. Black Chantilly shawl. 1st half 19th Century.
3. French blonde, made for Spanish Market. 1st half 19th Century.
4. "Tela tirata" Sicilian. 17th Century.
5. Black Spanish Mantilla. 1st half 19th Century.
6. Dutch cap, embroidered cambric, trimmed Valenciennes. Late 18th Century.
7. Old Italian bobbin-made piece. Early 18th Century.

CASE VI. **Lent by Monsieur STROOBANT.**

1. Echarpe, needlepoint £80
2. Nappe, Point Venise £25
3. Nappe, Flandre et filit £40
4. One Nappe Binche Ronde £12

5. One Coupe Dentille Venise, 6m.40 at	£4 le mètre
6. One Coupe Eldeux Venise, 6m.25 at	£7 le mètre
7. Three Sous Bols Milan	£1 10s. piece
8. One Tapis Dentille Royale	£25 piece
9. One Mouchoir Mechlin	£6 piece
10. One Tapis Milan	£10 piece
11. One Série 4 Sous Bols Venise	£3, £2 10s., £1, £1 10s.
12. One Couvre Lit Venise (Piece unique)	£160

CASE VII.

Lent by Mrs. HUNGERFORD POLLEN.

1. Pattern pricked and Buckingham lace begun. 19th Century.
2. PATTERN PRICKED and Buckingham lace begun.
19th Century.
3. Pattern pricked and Mechlin lace begun.
4. Parchment prepared and outlined with linen thread and needlepoint work begun.

Lent by Miss L. M. MEADE.

5. Buckingham Lace pillow in working order on stand of Beechwood covered with old patchwork. Lace is in making with about 150 bobbins.
6. & 7. Original Lace bottle and wicker case.
8. Winder for Thread of Beechwood.

About 1810.

Lent by Mrs. HUNGERFORD POLLEN.

9. Specimen Buckingham lace.
10. Specimen Buckingham Lace.

Lent by LADY WERNHER.**CASE VIII.**

1. Pair of old Mechlin Engageantes, period Louis XIV.
2. Old Flemish Square, the design has in the centre, two doves drinking at a fountain.
3. Old Brussels Scarf, vrai réseau, period Louis XV.
4. Point d'Angleterre, Lappetts. Introduced into the design are trophies of flags, etc., period Louis XIV.
5. Old Brussels Lace Trimming.

Lent by Messrs. HAYWARDS.**CASE IX.**

1. Specimen Point d'Angleterre, period Louis XIV.
2. Old Flemish Crown.
3. Specimen Point d'Angleterre, period Louis XIV.
4. Milanese Banner, from a Belgian Convent.
5. Point d'Alençon trimming lace, period Louis XIV.
6. Old Brussels Suite, vrai réseau, period Louis XVI.
7. Point d'Angleterre Lappets, period Louis XIV.
8. Point d'Angleterre trimming lace.
9. Old Mechlin lace, period Louis XV.
10. Specimen old Flemish, depicting hunting scene, period Louis XIV.
11. Point de Venise flounce, made by Messrs. Hayward's workers in Belgium.

CASE X.

Lent by Miss CICELY ELIZABETH A. MANNERS.

1. Point de Venise.
2. Panel, bobbin made lace. North Italian, 17th Century.
3. Coiffure of point d'Alençon (Argentella ground).
1st half of 18th Century.
4. Parasol cover.
5. Flounce of Brussels point. 19th Century.
6. Blouse (Limerick).
7. Scarf or Sash (flounce). Italian, 17th Century.
8. Coiffure. Italian bobbin made, early 18th Century.
9. Alençon scarf. Middle 18th Century.
10. Chemisette. Mechlin, late 18th Century.

Lent by Miss A. J. DICKINSON.**FRAME I.**

(Lace designed by A. J. DICKINSON.)

1. Piece of church lace worked by village girls for Painswick Church.
2. Berthe (own work) £3 3s.
3. Border, Cowslip design worked in Venice.
4. Handkerchief, worked in Bruges £1 1s.

FRAME II.

Samples of lace, Flemish and Dutch

CASE XI.**Lent by Miss HILDA GASKELL**

1. Brussels Point £5 5s.
- 2 & 3. Pair old Point d'Alençon lappets £14 14s.

Lent by Mrs. BOROUGH JOHNSON

- 4 & 5. Two Babies' christening caps, English, Hollie point.
Late 16th and early 17th Century.

Lent by Miss HILDA GASKELL

(see page 2.)

- | | |
|-----------------------------|----------|
| 6. Old Burano Collar | £25 |
| 7. Honiton Collar | £3 3s. |
| 8. Old gold and silver lace | £10 10s. |
| 9. Old Burano lace | £1 15s. |

FRAMES III. & IV.**Lent by Madame MOONS**

- | | |
|-------------------------------|-------------------|
| 1. Old Mechlin, Vandyked edge | £3 |
| 2. Old Mechlin | £2 10s. |
| 3. Mechlin | 18th Century, 5s. |
| 4. Mechlin | 7s. |
| 5. Brussels point de Gaze | £1 |
| 6. Brussels point de Gaze | £1 15s. |
| 7. Brussels | £2 |
| 8. Brussels appliqué | £2 |

FRAME V.

Lent by Miss HAZEL CROMPTON.

3yds. 6ins. Brussels needlepoint appliqué. Formerly in the possession of Queen Louise of Belgium (Queen Louise was aunt to Queen Victoria). £47 5^s

FRAME VI.

Lent by the DUCHESSE DE LOUSADA.

1. Black Chantilly lace barbe. 19th Century.
2. Black blonde silk lace veil.
3. Black lace veil made in Normandy.

CASE XII.

Lent by Miss R. MAGNAY.

1. Valenciennes lace. Early 18th Century.
2. Binche lace. Early 18th Century.
3. Narrow lace to match.
4. Pair Valenciennes lappets. Early 18th Century.
5. Peasant lace. 18th Century.

FRAME VII.

Lent by Miss SANGUINETTI.

Old Valenciennes Lace, once part of cap.

Late 17th Century.

FRAME VIII.

Lent by Mrs. FRED EGERTON.

Old Valenciennes cap.

Early 18th Century.

FRAME IX.

1. Old Mechlin edging.

19th Century.

2. Lille Lace.

Late 18th Century.

FRAME X.

Lent by The Lady ROTHSCILD.

6 yds. of very fine narrow Brussels lace.

FRAME XI.

1. Lady's masque as used in Carnivals. Brussels needlepoint.
Lent by Miss M. Hassan.

2.

3. Parasol cover, modern Flemish. *Lent by Mme. Rothschild.*4. Parasol cover (black). *Lent by Mme. Moons.*

£8 12s.

CASE XIII.

Lent by Madame ROTHSCHILD.

- | | | |
|----|---|---------------|
| 1. | Handkerchief, needlepoint de Gaze | £20 |
| 2. | Collar, Brussels point de gaze | £10 |
| 3. | Veil, needle applied point | £4 |
| 4. | Two lengths Brussels, needlepoint applied | £25 |
| 5. | Pair sleeve frills, needlepoint | £20 |
| 6. | One piece 14 in. | |
| | „ „ 24 $\frac{1}{2}$ in. | |
| | „ „ 33 $\frac{1}{2}$ in. | |
| | „ „ 33 $\frac{1}{2}$ in. | |
| | } Mechlin and Valenciennes. | |
| | | 18th Century. |
| 7. | One piece 32 in., Mechlin, late 18th Century to 19th Century. | |
| | „ „ 2 yds., joined, Mechlin, late 18th Century to 19th Century. | |
| | „ small shawl, Chantilly | |

FRAME XII.

Lent by

1.

FRAME XIII.

Lent by Miss MADELINE KEYES.

1. Brussels pillow lace, 1yd. 16in. £3 13 6d
2. Brussels appliqué on early pillow ground, 3yds. £3 13s.
3. Early Mechlin, 3yds. £4

FRAME XIV.

1. Valenciennes, 17th Century, 1yd. 16in. £8
2. Valenciennes, 17th Century, 1yd. £3 3s.

FRAME XV.

Lent by Miss M. BURROWES.

Five specimens of Buckingham Pillow Point Lace.

CASE XIV.

- 1, 2 & 3. Buckingham Pillow Point Lace.
4. Old Buckingham bobbins.
- 5, 6 & 7. Buckingham Pillow Lace.

FRAME XVI.

Lent by Mrs. C. L. TOWNSHEND.

Mechlin flounce (13½ in. deep), part of a large flounce.
18th Century.

CASE XV.

Lent by Mrs. C. L. TOWNSHEND.

1. Punta Tagliato. 16th Century.
2. Italian Point. Late 16th or early 17th Century.
3. Point d'Argentan (narrow).
4. Point d'Argentan (wide). Louis XV.
5. Point d'Alençon, mixed needle and pillow ground.
Late 18th Century.
6. Point d'Argentan lappet. Louis XV.
7. North Italian pillow, punto scarafoni. 17th Century.

CASE XVI.

Lent by MR. SAMUEL CHICK.

1. An open Angleterre Flounce, pillow made, of 18th Century manufacture. The design, an artistic treatment of scrolls and flowers, and the ground formed of fine pearl brides.

2. Mechlin lace, 18th Century. The design, a running riband, on which are portrayed figures of dogs, wolves, and stags, intermingled with trees and plants.
3. Angleterre lace. The design a very varied treatment of leaves and flowers, with the figure of a peacock introduced. The ground is very unusual being composed of the filling known as "pheasant eye."
4. Close Angleterre lappetts, 18th Century. The design a most elaborate detail of fruit, leaves, and flowers. The modes or fillings are very varied, the whole united by very minute brides.
5. Blonde lace, pillow made, 19th Century. Ecclesiastical design, composed of emblems of the Passion.
6. Wide Lille lace, 18th Century, pillow made. The ground is made of two threads, whereas the ground of Mechlin (example below) is made with four threads.
7. Mechlin lace, pillow made, early 19th Century. The design, a treatment of tulips and forget-me-nots, divided by an unusual grouping of roses.
8. Flemish lace, pillow made. The design of renaissance character. The ground is formed of the mode known as "Swing filling."
9. Specimen Angleterre lace, 18th Century. This specimen is remarkable for the exceptional fineness of the thread and workmanship. Note the conventionalised floral design within the larger flowing motifs; also the unusual vermiform character of the ground-work.

10. Gothic Mechlin, 18th Century. Pillow made, the design, a treatment of carnations and geraniums, broken by a running riband of openwork
11. Bruxelles appliqué lappetts, pillow-made ground, 18th Century.
12. A Caul or Cap Top of Angleterre lace, pillow made, 18th Century. The design, a combination of sunflowers, convolvulus, roses, etc. A special feature in this specimen is the way in which the pearl brides are introduced to give prominence to the groups of flowers.

Lent by Madame de le CROIX.

FRAMES XVII, XVIII, XIX, XX.

- | | |
|---|--------------------|
| 1. Old Mechlin. | 18th Century. |
| 2. Old collar, Mechlin. | 18th Century. |
| 3. Old Mechlin. | 18th Century. |
| 4. Collar, Old Mechlin. | 18th Century. |
| 5, 6 & 7. Old Mechlin. | 18th Century. |
| 8. Old Handkerchief, Brussels | £12 |
| 9 & 10. Two Handkerchiefs, cambric, trimmed
lace | Valenciennes
£4 |
| 11. Collar and Cuffs, needlepoint | £30 |
| 12. Collar, old Brussels applied | £1 10s. |

13. Small Collar, Brussels pillow 108.
 14. Old Handkerchief, Brussels applied, 18th Century 140

Lent by Mrs. CHARLES KEYSER.

FRAME XXI.

1. Pair of point de Gaze cuffs.
 2 & 5. Collar and length of lace to match, Brussels point de Gaze
 19th Century.
 3. Flemish lace collar, mixed lace pattern, pillow ground and
 fillings, needlepoint.
 4, 6 & 7. Point de Gaze collars.

CASES XXII., XXIII., XXIV., AND FRAME XXII.

Lent by Mrs. HERBERT D. COHEN.

1. Collar, bobbin-made lace, pattern outlined with cord.
 17th Century.
 2. Flemish lace. Part of a peasant's cap. 18th Century.
 3. Flemish lace. Part of a peasant's cap. 18th Century.
 4. Flemish lace. Part of a peasant's cap. 18th Century.
 5. Needle-point, Punto in aria.

- | | |
|--|--|
| 6. Flat Venetian point. | 17th Century. |
| 7. Burano needlepoint. | 18th Century. |
| 8. Baptismal cushion, drawn and cutwork linen with insertions of bobbin-made lace. | Italian, late 16th Century. |
| 9. Collar, Gros point de Venise. | 17th Century. |
| 10. Large fichu, Gros point de Venise. | 17th Century. |
| 11. Gros point de Venise. | 17th Century. |
| 12. Scalloped point de Venise. | 17th Century. |
| 13. Flounce. Brussels applied lace. | 19th Century. |
| 14. Pelerine. | } Italian tape lace, bobbin made, said to have belonged to Marie Antoinette. |
| 15. Cuffs. | |
| 16. Genoese bobbin-made lace. Reticella scalloped border of twisted and plaited unbleached thread. | 18th Century. |
| 17. Collar and cuffs. | Dutch, 17th Century. |
| 18. Fine Irish crochet, Venetian rose point design. | |
| 19. Antwerp pot lace (Pottenkant). | 18th Century. |

FRAME XXIII.

- | | |
|--------------------------|-------------------|
| 1. Black Chantilly fan. | |
| 2. Length, Mechlin lace. | Late 18th Century |

**Lent by Mrs. HENRIQUES and
Miss E. Q. HENRIQUES.**

FRAME XXIV.

- | | |
|-----------------------------------|--------------------|
| 1. Point d'Alençon. | 19th Century. |
| 2. Mechlin. | 18th Century. |
| 3. Flemish Lace in Italian style. | Late 17th Century. |

FRAME XXV.

- | | |
|------------------|--------------------|
| 4. Flemish cape. | Late 17th Century. |
|------------------|--------------------|

Lent by Mrs. A. P. SIMON.

- | | |
|--|---------------|
| 5. } Two Embroidered Muslin Handkerchiefs. | 18th Century. |
| 6. } | |

**Lent by Mrs. HENRIQUES and
Miss E. Q. HENRIQUES.**

FRAMES XXVI., XVII., XVIII.

- | | |
|---|--------------------------|
| 7. Mechlin square crown. | First half 18th Century. |
| 8. Lille. | Late 18th Century. |
| 9. Dutch lappets in the Italian style. | Early 18th Century. |
| 10. Embroidered handkerchief, Mechlin edging. | |

FRAME XXIX.

Lent by Mrs. HERBERT D. COHEN.

Unbleached linen sampler. Embroidered linen thread,
 insertions of needlepoint lace. English.
 About middle of 17th Century.

FRAME XXX.

Lent by Miss AGNES B. WARBURG.

1. Fan. Mixed lace, Needlepoint ground and bobbin lace
 pattern, Flemish. 19th Century.

Lent by Mlle. I. DE ALOZOWSKA.

2. Flemish. 19th Century.
 3. Brussels needlepoint. 19th Century.

FRAMES XXXI. & XXXII.

Lent by The Hon. Mrs. D'ARCY HART.

Specimen of Torchon with four dozen old bone bobbins with
 jingles made of glass beads and old lace pins.
 First half of 19th Century.

Old wooden bobbins.

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